

Cinema Journal Annotated Index to Volume 47

Alvarado, Manuel and Edward Buscombe. "Cultural Strategies: Publishing at the British Film Institute." In *Focus: BFI*. 47:4 (summer 2008): 133–138.

Alvaray, Luisela. "National, Regional, and Global: New Waves of Latin American Cinema." 47:3 (spring 2008): 50–67.

Since the 1990s, the phenomenon of media globalization has contributed to transform the status of local and regional cinemas. This article offers a documented economic perspective and a critical approach to reassess the current situation of the major Latin American film industries.

Auerbach, Jonathan. "Noir Citizenship: Anthony Mann's *Border Incident*." 47:4 (summer 2008): 102–120.

Looking closely at how images subvert words in Anthony Mann's generic hybrid *Border Incident* (1949), this article develops the concept of noir citizenship, exploring how Mexican migrant workers smuggled into the US experience dislocation and disenfranchisement in ways that help us appreciate film noir's relation to questions of national belonging.

Banner, Lois W. "The Creature from the Black Lagoon: Marilyn Monroe and Whiteness." 47:4 (summer 2008): 4–29.

The whiteness of Marilyn Monroe offers a case study of the interaction between race, sexuality, gender, and class in the formation of individual and cultural identity. Surveying the historical meanings of white as an influence on blonde whiteness, this study of Monroe proposes that historical contexts, individual agency, and the close-analysis of specific written and visual texts all need to be taken into account in studying the concept of whiteness.

Bennett, James. "Television Studies Goes Digital." In *Focus: The Place of Television Studies: A View from the British Midlands*. 47:3 (spring 2008): 160–67.

Brunsdon, Charlotte. "In the Dark: The BFI Archive." In *Focus: BFI*. 47:4 (summer 2008): 150–153.

Brunsdon, Charlotte. "Introduction." In *Focus: The Place of Television Studies: A View from the British Midlands*. 47:3 (spring 2008): 124–29.

Brunsdon, Charlotte. "Is Television Studies History?" In *Focus: The Place of Television Studies: A View from the British Midlands*. 47:3 (spring 2008): 129–39.

Buscombe, Edward. See Manuel Alvarado.

Chakravarty, Sumita. "Teaching Indian Cinema." In *Focus: Teaching "Difficult" Films*. 47:1 (fall 2007): 105–108.

Cook, Pam. "Whatever Happened to BFI Publishing?" In *Focus: BFI*. 47:4 (summer 2008): 138–145.

Cornea, Christine. "Introduction: Interviews in Film and Television Studies." In *Focus: The Practitioner Interview*. 47:2 (winter 2008): 117–23.

Franco, Judith. "'The More You Look, the Less You Really Know': The Redemption of White Masculinity in Contemporary American and French Cinema." 47:3 (spring 2008): 29–49.

Through a reading of contemporary American and French films that privilege homosocial and father-son relations, this essay explores the ways in which narrative structures and formal strategies are employed to articulate white masculinity in crisis.

Gelley, Ora. "Ingrid Bergman's Star Persona and the Alien Space of *Stromboli*." 47:2 (winter 2008): 26–51.

This essay looks at the trajectory of Ingrid Bergman's star persona, from 1930s Sweden to 1940s Hollywood to Rossellini's Italy, with particular focus on the later part of the 1940s in Hollywood and on the transformation of her star persona in the first film she made with Roberto Rossellini, *Stromboli, land of God*, released in 1949.

Gooch, Joshua. "Making A Go of It: Paternity and Prohibition in the Films of Wes Anderson." 47:1 (fall 2007): 26–48.

Wes Anderson's films are narratives about fatherhood structured by fatherhood, both in terms of technique and thematics. Reading Anderson's films through a Lacanian lens reveals the impact of castration on Anderson's work and how his films put viewers through the work of signification and its concomitant losses.

Grantham, Bill. "In for a Downer? Notes on Some British Film Institute Feature Film Productions of the 1980s." In *Focus: BFI*. 47:4 (summer 2008): 153–161.

Gustafsson, Tommy. "The Visual Recreation of Black People in a 'White' Country: Oscar Micheaux and Swedish Film Culture in the 1920s." 47:4 (summer 2008): 30–49.

This article examines the fate of three films made by black independent filmmaker Oscar Micheaux that were exported to Sweden in the 1920s. The article also aims to analyze Swedish silent film culture, and by means of its structure explain the treatment, when it came to censorship and advertising practices, that Micheaux's films received in Sweden.

Higgins, Scott. "Suspenseful Situations: Melodramatic Narrative and the Contemporary Action Film." 47:2 (winter 2008): 74–96.

The concept of situational dramaturgy, a form of narrative construction inherited from nineteenth-century theatrical melodrama, reveals continuities between classical narrative and the "post-classical" action film. This essay argues that situations bridge spectacle and narrative, provide generative structures for action plots, and are enmeshed in the contemporary three-act structure.

Hillenbrand, Margaret. "Of Myths and Men: *Better Luck Tomorrow* and the Mainstreaming of Asian American Cinema." 47:4 (summer 2008): 50–75.

This article explores the problems of cinematic representation faced by Asian American men, arguing that Justin Lin's *Better Luck Tomorrow* offers a way out of the impasse. The essay contends that the strategies of parody and metacinema allow Asian American film to join the mainstream whilst retaining an oppositional edge.

Holdsworth, Amy. "Television Resurrections: Television and Memory." In *Focus: The Place of Television Studies: A View from the British Midlands*. 47:3 (spring 2008): 139–46.

Jurca, Catherine. "What the Public Wanted: Hollywood, 1937–1942." 47:2 (winter 2008): 3–25.

This essay examines the film industry's efforts beginning in the late 1930s to reconceive its relation to the public. Focusing on *The Goldwyn Follies*, *All This and Heaven Too*, *Boom Town*, and *Mrs. Miniver*, it considers the extent to which films themselves served as mechanisms for gauging the public's tastes, while dramatizing Hollywood's allegiance to gratifying them.

Kackman, Michael. "Nothing On But Happy Badges: *Hopalong Cassidy*, William Boyd Enterprises, and Emergent Media Globalization." 47:4 (summer 2008): 76–101.

This article explores the development of the *Hopalong Cassidy* transmedia commercial intertext in the 1940s and 1950s. *Hopalong* was not only a prominent part of US postwar children's consumer culture, but also offers a revealing portrait of the development of international television syndication and merchandising.

Kermode, Mark. "The Recalcitrant Interviewee." In *Focus: The Practitioner Interview*. 47:2 (winter 2008): 135–41.

Leff, Leonard J. "Becoming Clifton Webb: A Queer Star in Mid-Century Hollywood." 47:3 (spring 2008): 3–28.

Attentive to a wide range of signs that mark queerness, "Becoming Clifton Webb" not only shows that Webb was perceived as queer in the midtwentieth century but argues that, coincident with *Sexual Behavior and the Human Male* (1948), he helped introduce moviegoers to the "new" homosexual of the postwar era.

MacDonald, Scott. "An Ethics and an Aesthetics of Interviewing." In *Focus: The Practitioner Interview*. 47:2 (winter 2008): 123–29.

Maurice, Alice. "What the Shadow Knows: Race, Image, and Meaning in *Shadows* (1922)." 47:3 (spring 2008): 68–91.

Tom Forman's 1922 film *Shadows* capitalizes on the link between the motion picture and its proto-cinematic forerunner, the shadow play. Like

many early American films, it links the Chinese subject to shadow puppetry, theatricality, and magic in order to produce the mystical, mysterious "Oriental." The film's Orientalist discourse is routed through a nostalgic play with the origins of the screen image. The racialized figure that results stereotypes the Asian character while also creating a mythical status for the cinema.

Mayer, Vicki. "Guys Gone Wild? Soft-Core Video Professionalism and New Realities in Television Production." 47:2 (winter 2008): 97–116.

This essay presents an ethnographic perspective on the performance of cameramen in the soft-core reality video industry. Much like the self-narratives among television producers, soft-core videographers frame their actions through masculinist discourses, which are then destabilized through the production process and labor conditions in the television economy.

Mayer, Vicki. "Studying Up and F**cking Up: Ethnographic Interviewing in Production Studies." In *Focus: The Practitioner Interview*. 47:2 (winter 2008): 141–48.

McArthur, Colin. "Implementing Cultural Policy: The Case of the BFI Distribution Library." In *Focus: BFI*. 47:4 (summer 2008): 145–150.

McEwan, Paul. "Introduction." In *Focus: Teaching "Difficult" Films*. 47:1 (fall 2007): 93–94.

McEwan, Paul. "Racist Film: Teaching *The Birth of a Nation*." In *Focus: Teaching "Difficult" Films*. 47:1 (fall 2007): 98–101.

Menne, Jeff. "A Mexican *Nouvelle Vague*: The Logic of New Waves under Globalization." 47:1 (fall 2007): 70–92.

This article historicizes the cinematic phenomenon of "new waves" in an effort to describe the set of conditions for their emergence. By deeming the nation-state one such condition, the essay contends that new waves will disappear or find new purpose under globalization. The Mexican "new wave" suggests this new purpose.

Miller, Toby. "Who Are These People?" In *Focus: BFI*. 47:4 (summer 2008): 121–126.

Mills, Brett. "After the Interview." In *Focus: The Practitioner Interview*. 47:2 (winter 2008): 148–53.

Modleski, Tania. "Misogynist Films: Teaching *Top Gun*." In *Focus: Teaching "Difficult" Films*. 47:1 (fall 2007): 101–105.

Moseley, Rachel and Helen Wheatley. "Is Archiving a Feminist Issue? Historical Research and the Past, Present, and Future of Television Studies." In *Focus: The Place of Television Studies: A View from the British Midlands*. 47:3 (spring 2008): 154–60.

Ness, Richard R. "A Lotta Night Music: The Sound of Film Noir." 47:2 (winter 2008): 52–73.

Just as 1940s noir films represented a challenge to the security of home and family, their musical scores defied the emphasis on tonality common in classical Hollywood scoring practices. Scores for the nostalgic second noir cycle are characterized by tension between atonal techniques and the return of more melodic elements.

Nowell-Smith, Geoffrey. "The British Film Institute." In *Focus: BFI*. 47:4 (summer 2008): 126–132.

Rippey, Theodore F. "Kuhle Wampe and the Problem of Corporal Culture." 47:1 (fall 2007): 3–25.

Kuhle Wampe both thwarts and fosters visceral spectator response, and this tension suggests the limits of the collective body culture the film envisions. Specifying these limits deepens our insight into the politics of the body in the Weimar Republic and the general relationship of corporality and ideology.

Schaefer, Eric. "Exploitation Films: Teaching Sin in the Suburbs." In *Focus: Teaching "Difficult" Films*. 47:1 (fall 2007): 94–97.

Sconce, Jeffrey. "Indecipherable Films: Teaching *Gummo*." In *Focus: Teaching "Difficult" Films*. 47:1 (fall 2007): 112–15.

Skvirsky, Salomé Aguilera. "The Price of Heaven: Remaking Politics in *All that Heaven Allows*, *Ali: Fear Eats the Soul*, and *Far from Heaven*." 47:3 (spring 2008): 92–123.

This essay investigates identity politics in Todd Haynes's 2002 film, *Far from Heaven*, and in two of its precursors, Douglas Sirk's *All that Heaven Allows* and Rainer Werner Fassbinder's *Ali: Fear Eats the Soul*. It takes as its starting point two puzzling features of Haynes's film: the

oddity of setting a remake in the same time and place as its original, and the film's banal representation of racism and homophobia. The essay proposes a reading of *Far from Heaven* on which the film questions the ability of melodrama to plausibly address contemporary forms of social injustice.

Stewart, Michael. "Irresistible Death: *21 Grams* as Melodrama." 47:1 (fall 2007): 49–69.

This essay applies theories of film melodrama to Alejandro González Iñárritu's *21 Grams*. It argues that the film presents a turn, progressively, away from the garishness, irony, and hysteria of Sirkian melodrama, as well as the utopian sentiment of various women's and/or rites of passage films, toward nihilism, the abject, and what Jeffrey Sconce calls "cold melodrama."

Taylor, Lisa. See Helen Wood.

Wheatley, Helen. See Rachel Moseley.

Williams, Linda Ruth. "Speaking of Soft Core." In *Focus: The Practitioner Interview*. 47:2 (winter 2008): 129–135.

Wood, Helen and Lisa Taylor. "Feeling Sentimental about Television and Audiences." In *Focus: The Place of Television Studies: A View from the British Midlands*. 47:3 (spring 2008): 146–53.

Zryd, Michael. "Avant-Garde Films: Teaching *Wavelength*." In *Focus: Teaching "Difficult" Films*. 47:1 (fall 2007): 109–112.

